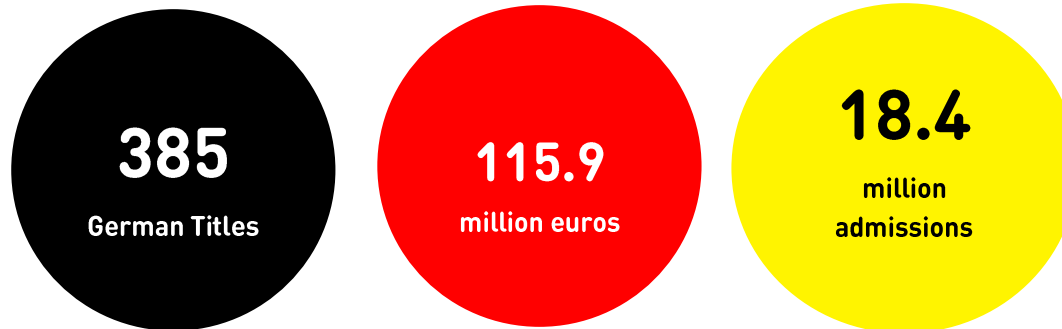




German Films Abroad 2021

Facts and Figures



GENERAL NOTES:

- **Basis of data:** This evaluation of international cinema figures was based on data from the ComScore database. ComScore presents international box office turnovers and audience numbers reported by the respective distributors. Films and their respective statistics that are not reported to ComScore cannot be included in the evaluation.
- **Calculation of missing audience numbers:** As some countries enter their box office turnovers but not their audience numbers, the latter have been calculated. The calculation of the number of admissions is based on the average ticket prices of the respective country published annually by the European Audiovisual Observatory. Data calculated in this way are marked (*).
- **Definition of majority German films:** The definition of majority German films was brought into line with the FFA definition in 2019. Thus, films are referred to here in which the largest share of financing is German. In the evaluations prior to 2019, films whose financing consisted of at least 50% German shares were referred to as majority German. For this reason, a comparison of box office and audience figures between the period up to and including 2018 and the period from 2019 onwards can only be made for all films with German participation (majority and minority). As a basis for the assessment, the funding shares were taken from the BAFA notification (if available).

OVERVIEW

- Despite the ongoing Covid 19 pandemic worldwide and the associated temporary cinema closures, German films were able to achieve a higher box office and more admissions in 2021 than in the pre-pandemic year 2019. While the results in the first half of 2021 were still significantly below the previous year's figures, German films abroad were able to make significant gains in the second half of the year, even surpassing the results before the pandemic.
- In 2021, 385 German films (majority and minority) were evaluated in 70 countries, of which more than 55% (214) were majority German productions.
- In total, German films (majority and minority) achieved a turnover of 115.9 million euros outside Germany in 2021 and reached audiences of over 18.46 million. Compared to 2020, this means an increase of more than 260% in box office (2020: 32.1 million euros) as well as an increase in audience numbers (2020: 5.1 million). When analysing the figures for the first half of 2021, it was still assumed that the sales volume of German (majority and minority) films abroad could develop to just under half of the box office revenues of 2019 (approx. 45 million euros) by the end of the year.
- For comparison: minority and majority French films earned a box office of 91.4 million euros with 14.8 million viewers abroad (as of January 2022), according to the CNC.
- This means that German films achieved a better result in the second pandemic year than in 2019. The biggest contributors to this success were the three major German Constantin Film titles MONSTER HUNTER, WRONG TURN and DRAGON RIDER (together 35.6 million euros and audiences of 5.6 million) and the Komplizen Film production SPENCER (11.9 million euros with audiences over 1.65 million), as well as the animated film OOOPS! THE ADVENTURES CONTINUES. The most successful minority German productions were RESIDENT EVIL: WELCOME TO RACCOON CITY, as well as PERSIAN LESSON, which achieved 84% of its worldwide turnover in China (a total of 5.4 million euros with over 1.1 million viewers).
- 214 majority German films succeeded in achieving a box office turnover of over € 66.7 million euros in total, and were seen by more than 10.4 million viewers outside Germany. This amounts to over 57% of the box office revenue generated by all German films abroad.

TOP TITLES (majority German)

	TOP 5 Films 2021 - Countries		TOP 5 Films 2021 – Box Office		TOP 5 Films 2021 – Admissions	
	<i>Films that were released in the most countries (excluding Germany) during the period in review</i>		<i>Films reaching the highest box office turnover (outside Germany) during the period</i>		<i>German films achieving the highest admissions (outside Germany) during the period</i>	
1.	MONSTER HUNTER	45	MONSTER HUNTER	29,754,121 €	MONSTER HUNTER	4,734,279 *
2.	SPENCER	30	SPENCER	11,910,657 €	SPENCER	1,652,630 *
3.	WRONG TURN	29	OOOPS! THE ADVENTURES CONTINUES	4,186,424 €	OOOPS! THE ADVENTURES CONTINUES	868,210 *
4.	OOOPS! THE ADVENTURES CONTINUES	26	WRONG TURN	3,501,261 €	WRONG TURN	613,802 *
5.	LASSIE COME HOME	20	DRAGON RIDER	2,356,679 €	DRAGON RIDER	310,067 *

* Audience figures for some countries were not reported to ComScore. The average ticket price of the country was used to determine audience numbers.

- Ahead of WRONG TURN, OOOPS! THE ADVENTURE CONTINUES and DRAGON RIDER, which had already performed very well in the first half of the year, the titles MONSTER HUNTER and SPENCER achieved significantly higher box office takings abroad in the second half of the year. The films succeeded in amassing a combined box office of over 51.7 million euros worldwide, and reached over 8.17 million viewers outside Germany (see table for individual results).
- Among the 10 most successful majority German productions there were again 5 animated films.
- Eleven majority German films were shown in cinemas in more than ten countries in 2021; 2 films among these were shown in more than 30 countries, and 3 in more than 20 countries.
- 214 majority German titles generated a box office of €66,749,575 in 2021 and reached over 10.4 million visitors outside Germany. This corresponds to over 57% of the box office achieved for all German films abroad. In 2019, it was just under 62.2 million euros with 10.94 visitors worldwide.

TOP COUNTRIES (majority German)

TOP 5 Countries 2021 – Box Office						
<i>which achieved the highest box office takings (€) with majority German films outside Germany during the period</i>						
	Land	Box Office	Admissions	TOP Titles	Box Office TOP title in the country	Admissions TOP title in the country
1.	USA	15,582,138 €	1,950,205 *	MONSTER HUNTER	8,272,743 €	1,035,387 *
2.	Japan	9,659,499 €	837,205	MONSTER HUNTER	9,600,721 €	831,760
3.	Austria	6,562,383 €	764,149	KAISERSCHMARRNDRAMA	2,087,161 €	226,898
4.	Australia	5,805,984 €	696,997 *	MONSTER HUNTER	2,120,593 €	254,573 *
5.	GB & Ireland	4,210,337 €	550,371 *	SPENCER	3,302,641 €	431,718 *

* Audience figures for some countries were not reported to ComScore. The average ticket price of the country was used to determine audience numbers.

- Sales revenues increased significantly in the second half of the year, mainly thanks to the successes on the US market. Japan occupied a more important position than China for the first time (MONSTER HUNTER bringing in 9.6 million euros there). Austria now lies ahead of Australia again at the end of the year, Great Britain is also recovering and, thanks to the exploitation of SPENCER, sales there are still ahead of Russia.
- In the second half of the year, the box office for majority German films recovered, mainly due to sales in countries where cinemas had been closed because of the pandemic in the first six months. 62% of the 2021 box office was generated in a total of only five countries. The top performers were the USA (23.3% with 15.58 million euros in sales revenue, 1.95 million admissions, and 9 titles), Japan (14.4% with 9.65 million euros, 837 thousand admissions, and 3 titles), Austria (9.8% with just over 6.56 million euros, just under 764 thousand admissions, and 60 titles), the Australian market (8.6% with just under 5.8 million euros, 697 thousand visitors, and 25 titles), and Great Britain and Ireland (6.3% with just under 4.2 million euros, 550 thousand visitors, and 25 majority German titles).

- The European market recovered in the second half of the year and was again able to claim a market share of 32.4% for majority German films. Austria remains the top-selling market (6.56 million euros), followed by the UK & Ireland (4.2 million euros), France (3.27 million euros) and Spain (2.55 million euros). The highest number of majority German films was recorded in Spain with 79 titles, Austria showed 60 films, Great Britain & Ireland 25, and France 16 films.
- While in Austria, majority German animated and family films were very popular, and in France majority animated films and German arthouse were shown, the Spanish market was characterised by a colourful mix of top-selling hits, such as the TOP 5 majority German titles, also focusing on animated films and the renewed screening of arthouse films from recent years. In the UK & Ireland, the drama SPENCER brought in over 3.3 million euros, in the USA it grossed 6.1 million euros.
- With a turnover of 631,393 euros for majority German films, the Chinese market lags well behind TAIWAN (1.8 million euros) and Hong Kong (1 million euros). However, the minority German film PERSIAN LESSON by Vadim Perelman with the talented German participants Lars Eidinger, Jonas Nay, Leonie Benesch, David Schütter and Luisa-Céline Gaffron deserves special mention. It achieved 4.6 million euros and was seen by 967 thousand viewers in China alone. In total, the film earned 5.44 million euros and reached audiences numbering 1.1 million.